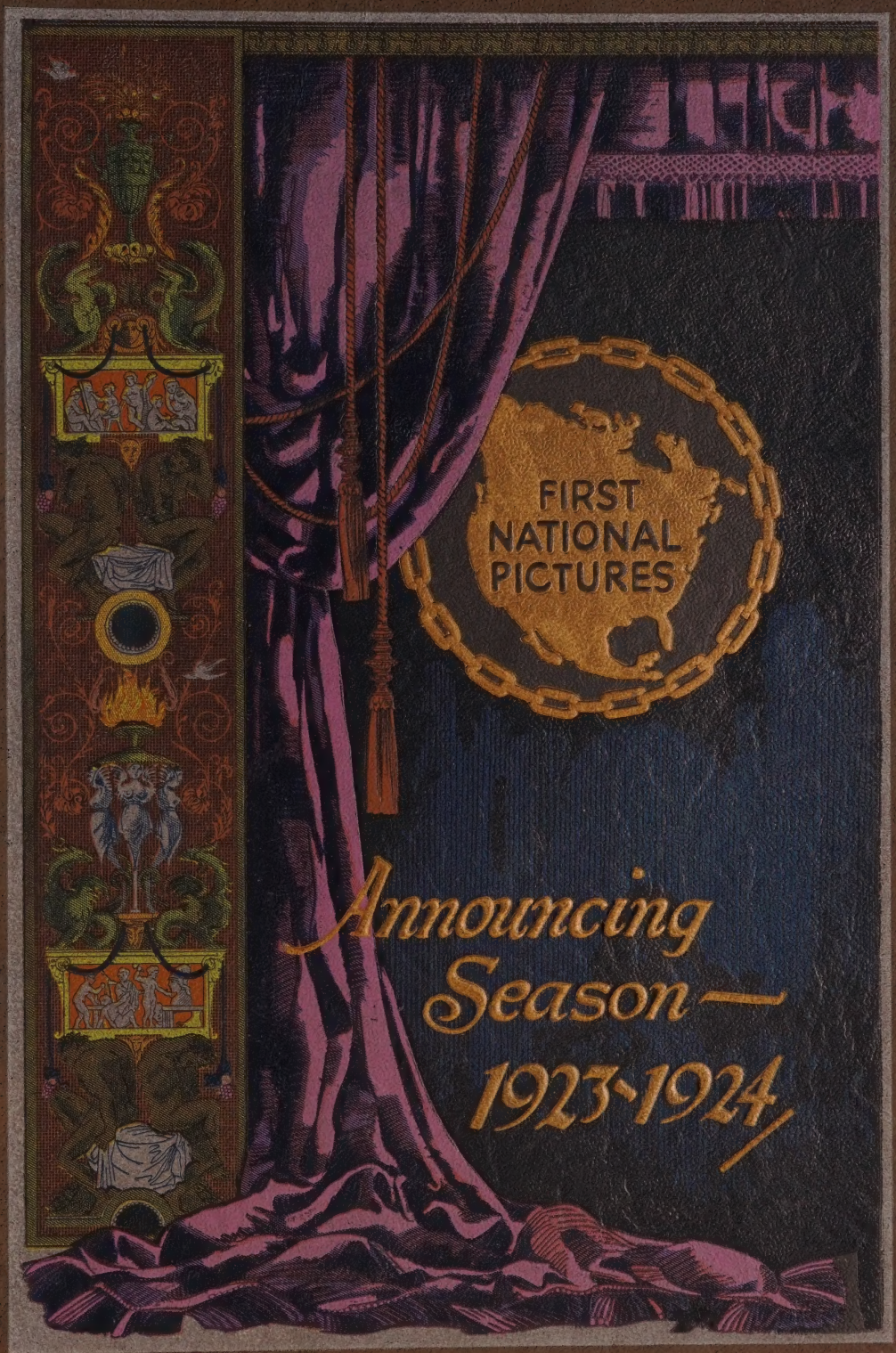

FIRST
NATIONAL
PICTURES
Announcing
Season—
1923-1924

FIRST
NATIONAL
PICTURES

YOU CAN DEPEND UPON FIRST NATIONAL

BEING firmly convinced of the upward trend of public demand, First National's big-time theatre-owner members have arranged for by far the strongest line-up of product the company has yet handled. We have been quietly working for months to build a series of supreme quality productions which our experience leads us to believe will bring many capacity weeks' business during the coming season.

We re-state it as our unalterable purpose—First National aims to be first in quality product next season. Few companies have grown more solidly or rapidly—none has striven more consistently to improve its product and service—none can offer a better record for steady business-getting pictures, and we plan that next season's will be more dazzlingly magnificent than ever.

When planning their coming season's attractions, we hope our friends will bear in mind that this organization's product is definitely designed to meet the standards of the country's palatial big-time metropolitan theatres, most of which have come to depend upon us for supplying an increasing share of their requirements.

Consider the following pages. Look up the records of our unrivalled directorial and stellar aggregation. Read and consider the overwhelming popular appeal of the stories and plays. Here you have an array of superlative talent—a wealth of brilliantly scintillating entertainment material—all backed up by a distributing organization which has grown amazingly because its purpose has been to build wisely and deal fairly.

65-70 FEATURES FOR THE SEASON NATIONALLY ADVERTISED

Chicago Theatre, Chicago

ARTHUR H. JACOBS presents

FRANK BORZAGE

BRILLIANT as a director with "Humoresque" to his credit, doubly so as creator of "Children of Dust," Frank Borzage is an acquisition of whom First National is justly proud. Showmanship, which guides him in the studios and keeps him alert for every dramatic possibility, every exploitation angle, allies him to the exhibitor. From showmanship, acquired through years, he draws the human slant on life which distinguishes his efforts. Again he proves himself in "Dust in the Doorway." And if there had been no "Humoresque," no "Children of Dust," by this one picture Borzage would have attained the place to which those previous two carried him.

BORZAGE PLANS FOUR SPECIAL PRODUCTIONS FOR FIRST NATIONAL THIS SEASON.

Foyer of Stanley Theatre
Philadelphia

ARTHUR H. JACOBS presents

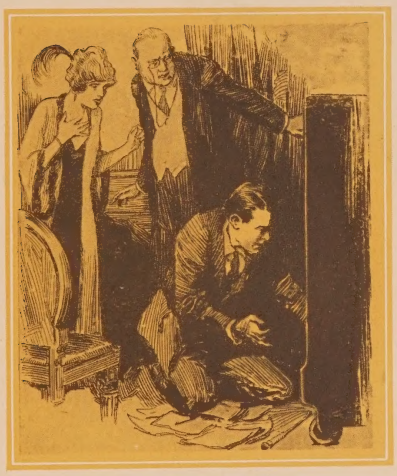
DUST IN THE DOORWAY

Drama of mystery and
a lad's love of mother

A FRANK BORZAGE PRODUCTION

WHO of all directors can more surely mirror the love and torment of the human soul than Frank Borzage? Consider the audience appeal of an unwanted son, worshipping the mother-memory of the worldly woman who renounces him. Imagine his heart stress when he discovers her a criminal and accepts punishment in her stead. Here is life drama! Mystery and thrill blended with the music of love as only Borzage can play it.

Individually made by Borzage
for First National Big Time



When East seeks West the heavens growl.

Old Japan, "Frisco" Nights
Love Triumphant

SILKS and cymbals, pomp and privilege, dictator of life, gardens of love's delight —these are the birthright of the Lord of Thundergate.

Gift of Buddha, stars for eyes, cherries her lips—heart o' gold, daughter of Venus—this is the slave girl the gods send to test and tempt his heart, manhood and virtue. A tensely dramatic love and action drama, rich in the elements that made "East is West" such a hit.

SIDNEY HERSHEL SMALL'S

LORD OF THUNDERGATE

Spectacle—Drama—Color
and popular appeal

A FIRST NATIONAL PICTURE

DEPEND ON FIRST NATIONAL PICTURES TO PULL

Mark Strand, New York

EDWIN CAREWE

"LET THEM call me commercial if they will—box-office value is what counts." Edwin Carewe says that and works to it. Look through the magazines. Many of the best illustrations represent commercial art. And that defines Carewe's position in the producing world; he is the commercial artist; he makes pictures that sell. With "Mighty Lak' a Rose" and "The Girl of the Golden West" as his trophies for 1922-23, he opens 1923-24 with "The Bad Man." Consider that: an outstanding stage hit, screened with Holbrook Blinn, the play's Broadway creator, as star. That's Carewe's method: assuring success from the start.

FOUR MORE SCORES FOR FIRST NATIONAL PICTURES
THIS SEASON.

Facade of Liberty Theatre
Pittsburgh

EDWIN CAREWE

presents

THE BAD MAN

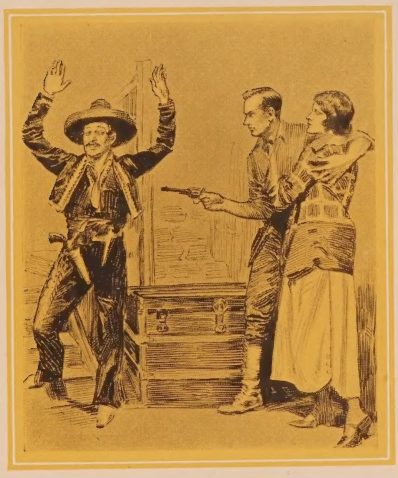
with

HOLBROOK BLINN

who made it famous, and an all star cast.

BOX-OFFICES from Coast to Coast tell "The Bad Man's" record. It ran months and months on Broadway, two years on the road, and is still going strong—a fortune-maker. Everywhere they laugh and thrill over Lopez, genial border bandit, "ver' bad hombre," but under the skin not so bad when he gives a white man a wife, a fortune and a diamond-studded future. Porter Emerson Browne's play has wonderful screen material. Add to that Carewe's direction, Blinn's inimitable characterization, the profitable prestige of a legitimate hit—and cash in!

"The Bad Man" Will Make Good Everywhere



"The years like great, black oxen tread the world
While God, the Herdsman, goads them on behind"

Rejuvenation! Flight from Age
Young Women for Old

THERE'S the theme of the novel that is outselling all others two to one. Papers full of it; women talking, hoping, wondering: how to hold youth, how to stay young in life, in looks, in love. Vividly told is this story of a worldly woman, satiated beyond illusions, who wins back lost years and falls in love with a man young enough to be her own son.

GERTRUDE ATHERTON'S
AMAZING NOVEL

BLACK OXEN

will be a box-office sensation
because everyone wonders
how it will be screened.

A FIRST NATIONAL PICTURE

DEPEND ON FIRST NATIONAL PICTURES TO PLEASE

Proscenium of State Theatre
Minneapolis

FRANK LLOYD

FIVE REMARKABLE pictures, one after the other, each scoring infallibly, won Frank Lloyd independent producership. "The Eternal Flame," "The Voice from the Minaret," "Within the Law," "Ashes of Vengeance," and "Oliver Twist" constitute his recent directorial record. In making them, he established his genius in five widely divided fields; but the contract which brings his individual productions to First National was given not merely to provide him with even greater opportunity, but to ensure to exhibitors the exclusive services of a man who never has failed and never will fail to deliver. A national reception awaits Lloyd's personal presentations on this season's program.

THREE, PERHAPS FOUR FRANK LLOYD-FIRST NATIONALS
SCHEDULED FOR THIS SEASON

Portico of Olympia, Boston

Money couldn't buy the screen rights to

BIRD OF PARADISE

The man who wrote, staged and made a fortune from the dazzling romance of Hawaiian eyes, Pacific skies is

RICHARD WALTON TULLY

AGAINST real-money offers he held the rights for himself, planning to film "The Bird of Paradise" as it should be done. Luana, the Hawaiian belle, who sought white man's love and turned at last to the death-embrace of Pele, God of Fire, is unforgetable, even against stage handicaps. Imagine her, then, amid tossing palms and purple nights of Aloha-land—scenic wonders, island witchery!

We'll see the real "Bird of Paradise!" in First National Pictures

She Wanted to Marry so She Stole a Man

BEAUTIFUL Indian maid, eager for love—but can't find a man. Suddenly four arrive with a camp cook. That's the man she wants. But he doesn't want a wife. So—well, did you ever hear of a woman kidnaping a husband? Some story! Action, laughter, dandy drama and always a guess about what's going to happen next. Breath of pines, laugh of running waters, forest denizens slinking through the snows, nights for love wasted in hate. Here's the stuff that hits are made of.

HULBERT FOOTNER'S NEW NOVEL

THE HUNTRESS

Directed by Lynn Reynolds, with an all-star cast.

A FIRST NATIONAL PICTURE

DEPEND ON FIRST NATIONAL PICTURES FOR REAL DIRECTORS

Circle Theatre, Indianapolis

JOSEPH M. SCHENCK presents

NORMA TALMADGE

CONTINUING—repeat the word—continuing through the new season her succession of successes which started with "Smilin' Through," Norma Talmadge will have three starring productions of true magnificence. "Ashes of Vengeance" comes first, "Secrets" second, both impressed with characteristic greatness. Not just greatness in art or personal achievement. More! Greatness which makes permanent friends for the theatre. Of the very few real box-office stars, Miss Talmadge stands pre-eminent by holding the loyalty of the public with portrayals which not only satisfy but surprise. The answer is given in broken records and return engagements.

IN THREE FIRST NATIONAL PICTURES THIS SEASON

Kinema Theatre, Los Angeles

JOSEPH M. SCHENCK presents

NORMA TALMADGE

in

Ashes of Vengeance

From the play by H. B. Somerville.

SELECTED at the outset by Joseph M. Schenck as a production upon which he would expend more time, money and effort than anything he has yet produced, "Ashes of Vengeance" attains the peak of world production. Thousands of players re-create the thrill of old France's festivals, the Huguenot massacre of St. Bartholomew's Day in all its terrors, scene upon scene unattempted hitherto. Each would make a play a milestone. Here they are but backgrounds, vast, kaleidoscopic, for the unforgetable romance of royal maid and Huguenot lover fighting for love across barriers of creed.

A Mammoth Production
Directed by Frank Lloyd

The Play's the Rage of New York and London

NO SECRET in the success of "Secrets," playing to capacity in New York now. It has a theme: Love lasts through the three ages of woman. First the girl, eager in elopement; then the wife of the West, working for her mate; in age forsaken for a younger love, yet still believing he will come back. Drama that beats with the heart, every emotion of womankind are etched in "Secrets" with Norma Talmadge's art.

JOSEPH M. SCHENCK presents

NORMA TALMADGE

in

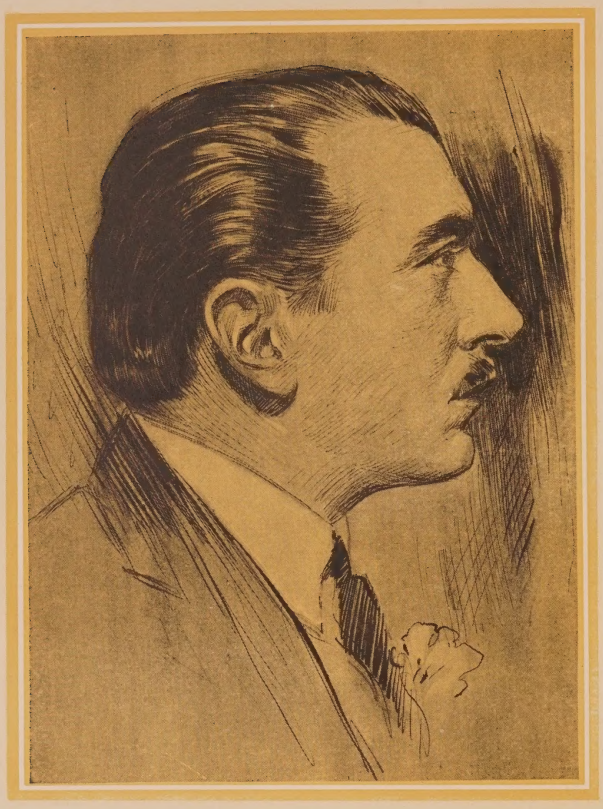
SECRETS

From the play by Rudolph Besier and May Edgington

A FIRST NATIONAL PICTURE

DEPEND ON FIRST NATIONAL PICTURES FOR DRAMATIC FORCE

Auditorium, Des Moines Theatre
Des Moines



SAMUEL GOLDWYN presents

GEORGE FITZMAURICE

FEW ALLIANCES have such potentialities as that of Mr. Goldwyn and Mr. Fitzmaurice, director of "On With the Dance," "To Have and to Hold" and many of the screen's finest. Success surrounds the pictures they will release through First National. Beginning an ambitious series, George Fitzmaurice will do Hall Caine's "The Eternal City" in memorable manner, transporting his entire company to Rome for scenic magnificence. There are more to follow, each a picture exhibitors will play for profit. Since the season's money-spinners are minted from producer, director, story and cast, surely the stories they have bought and the players they have engaged, complete the perfect fusion.

TO MAKE A BRILLIANT SERIES OF FIRST NATIONAL PICTURES THIS SEASON

Rialto Theatre, Omaha

SAMUEL GOLDWYN presents a

GEORGE FITZMAURICE PRODUCTION

THE ETERNAL CITY

The supreme romantic achievement of HALL CAINE

Adapted by Ouida Bergere

THE CREATOR of magnificent pictures has commenced his masterwork. In Rome, where the immortal story of deathless love was conceived, "The Eternal City" will be produced. Scenes that live in memory of millions will ring again to tumult and cheers, and see passion sway a wonder-woman and a leader of men to madness and renunciation!

Barbara La Marr, David Powell, Lionel Barrymore, Richard Bennett, Montague Love in this First National Classic.

Potash and Perlmutter in Pictures at Last

SIGNALIZING his personal re-entry into production, Samuel Goldwyn has secured "Potash and Perlmutter" against the keenest competition which ever surrounded a play's purchase. Barney Bernard and Alexander Carr, the original stars, have been engaged for the screen version. Unprecedented publicity, 700 newspapers carrying the stories, the world renown of "Potash and Perlmutter," make Big-Time crowds for a Big-Time attraction.

SAMUEL GOLDWYN presents

BARNEY BERNARD, ALEX. CARR and VERA GORDON

—IN—

Potash and Perlmutter

by Montague Glass and Charles Klein
Scenario by Frances Marion
Directed by Clarence Badger
By Arrangement with A. H. Woods

A FIRST NATIONAL PICTURE

DEPEND ON FIRST NATIONAL PICTURES FOR FAMOUS STARS

The Capitol, Detroit

LOUIS B. MAYER presents

JOHN M. STAHL

DID ever another picture create such discussion as "The Dangerous Age?" Or play so consistently to capacity and so many extended runs? In a flash it established John M. Stahl as the master theme-dramatist, the observer of life, the unseen, all-seeing analyst in every man's home. He has looked again and found "The Wanters." Everyone knows them; they want, want, want; each want satisfied breeds new discontent. A striking idea, true, entertaining; with another just as thrusting in "Why Men Leave Home," Avery Hopwood's Broadway success. Made in Stahl style those two are worth the important places they hold among this season's First National Pictures.

DEPEND UPON FIRST NATIONAL FOR THE SEASON'S HITS

Foyer of Liberty Theatre
Portland, Ore.

LOUIS B. MAYER presents

THE WANTERS

A picture of the World and his Wife—reaching for the Moon.

A JOHN M. STAHL PRODUCTION

AS DEFTLY as he handled "The Dangerous Age," Stahl develops "The Wanters" with action, human-interest and a smile. The longing for luxury moves the characters—and most strongly of all a girl who gets the chance to escape poverty, and finds those who have the things she wants would surrender them all for the happiness she threw away.

Leila Burton Wells wrote the play. J. G. Hawks and Paul Bern adapted it. A top-notch cast including Marie Prevost, Robert Ellis, Richard Headrick.

You'll find "The Wanters" is just What People Want

And Here Stahl Shows Why Men Leave Home

IN AVERY HOPWOOD'S play of wastful wives, he does it.

Wives unthinkingly wasting youth, happiness, love, he pictures; wives with the squander-lust.

With satire, punch, laughter, tears, he builds the theme to Big-Time tune. The title catches; the story's there with exploitation angles; and you can depend on Stahl to deliver entertainment that measures up to all you say about it. Men and women will all leave home first chance they get to see

WHY MEN LEAVE HOME

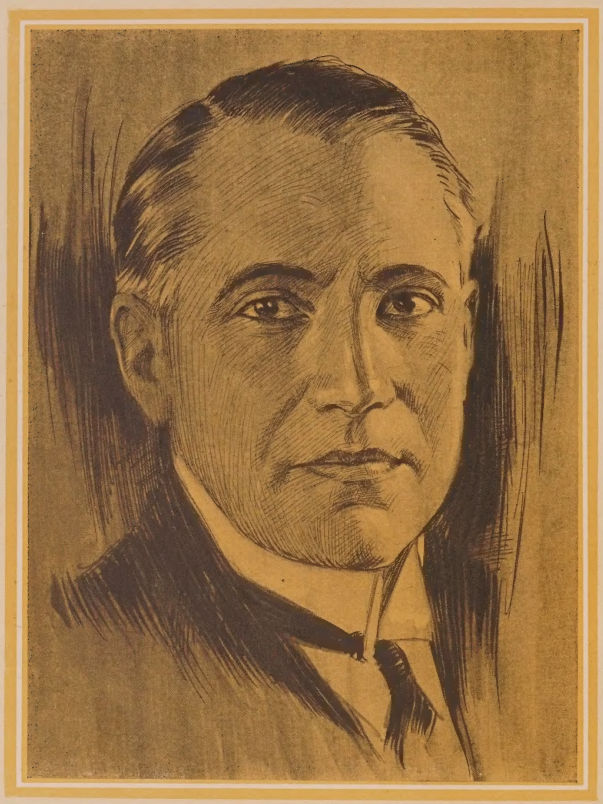
A JOHN M. STAHL PRODUCTION

Presented by Louis B. Mayer

A FIRST NATIONAL PICTURE

DEPEND ON FIRST NATIONAL PICTURES FOR STORY-STRENGTH

Metropolitan, Washington, D.C.



SAM E. RORK presents

JAMES YOUNG

MAKING his own pictures, watching others; going from studio to theatre, sitting in darkness, looking, listening, studying what the public wants and what it has tired of—then logically forecasting the next demand. There's James Young's method for all who wish to copy. But one essential duplication is impossible; the factor behind every picture: the intuitive touch. Young's record goes many years back; many years forward. "The Masquerader," "Trilby," "Wandering Daughters" showed his style of generating response from the public he works for. And working still to popular taste, he has chosen for his first production this season Cynthia Stockley's new best-seller—"Ponjola." It's galvanic!

FIRST NATIONAL PICTURES COMBINE BUSINESS AND PLEASURE

Empress Theatre, Oklahoma City

SAM E. RORK presents

PONJOLA

Cynthia Stockley's story that eclipses even "Poppy."

A JAMES YOUNG PRODUCTION

DO YOU know what Ponjola is? The spirit of Africa that leaves derelict men in sun-scorched veldts and kopjes. Women, too—but not this woman who becomes a man, and lives as a man until love and the threat of death laugh at her grim masquerade.

Buy the book! Read it! Then you'll realize "Ponjola" must make a motion picture winner. Big stars, too—

James Kirkwood and Anna Q. Nilsson
Head a Dozen Headliners

Depend on this as a Box-office Certainty

DEPEND on "The Swamp Angel" because it's a First National Picture.

Depend on it because Richard Connell, America's foremost short-story writer, supplied the heart-appeal. Strongly, yet simply, is it told—about a man who started poor and worked a lifetime for riches to make himself worthy of the woman he had idealized—and then found she wasn't worth it!

"The Swamp Angel" will have a director whose power measures up to its power and a cast of players who will clinch its success.

RICHARD CONNELL'S

THE SWAMP ANGEL

is one of the most sought-for stories for the screen today. You'll know why when you see it as

A FIRST NATIONAL PICTURE

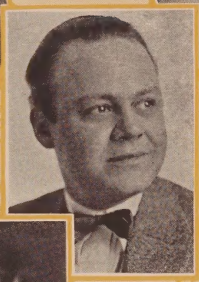
DEPEND ON FIRST NATIONAL PICTURES FOR ARTISTRY

Auditorium of Mark Strand Brooklyn

Andree Lafayette

Sylvia Breamer

Virginia Browne Faire



Maurice Canon

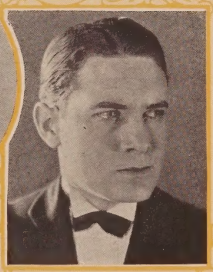
Dorothy Gish

Dorothy Mackaill

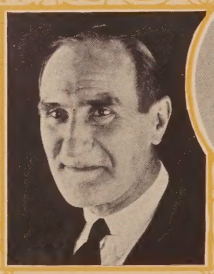
Pauline Garon

Conway Tearle

Anna Q. Nilsson



Lloyd Hughes



Ernest Torrence

Marjorie Daw

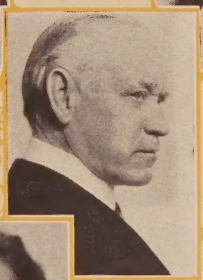
Popular Players in First National Pictures

National Theatre, Louisville

May McAvoy

Madge Bellamy

Marguerite de la Motte



Frank Keenan

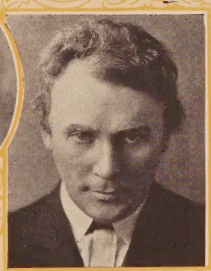
John Bowers

Mary Philbin

Marie Prevost

Gladys Brockwell

Barbara La Marr



Alexander Carr

Barney Bernard

Vera Gordon

First National Pictures Attract Famous Favorites

Stillman Theatre, Cleveland

JOSEPH M. SCHENCK presents

CONSTANCE TALMADGE

SURPRISING STAR! While the world still chuckled at Ming Toy of "East is West," Ming Toy became Dulcy, the delicious, disastrous, well-meaning young witch of "Dulcy," three-season stage success. And the good news is confirmed. Constance Talmadge stands happily committed to important plays and famous fiction. New York, London and the Continent supply their cleverest, their most bizarre, their infinite variety of favorites from which Miss Talmadge has drawn "The Dangerous Maid," that won fame as "Barbara Winslow, Rebel," and "Madame Pompadour," Vienna's prevailing vogue. Scintillating promises they hold, endorsed by the star who has found her forte, and by the unlimited resources of the Schenck producing organization.

THREE OR FOUR FOR FIRST NATIONAL THIS SEASON

Strand Theatre, New Orleans

MAYBE YOU'VE heard of the Connecticut Yankee in King Arthur's Court.

Regular cut-up he was; but a flat tire compared to Constance Talmadge in the Court of King James.

Yes, sir -r-r-r

CONSTANCE TALMADGE

outjests court jesters and puts a pin in royal pomp in

The Dangerous Maid

Presented by Joseph M. Schenck
Directed by Victor Heerman

Adventurous young lady is Barbara Winslow. Rebellious in fact. That's why Elizabeth Ellis called the famous novel from which this was adapted, "Barbara Winslow, Rebel." Not all humor, though. Real drama creeps in, first to thrill, then by contrast to enhance the joy of it.

Features Like "The Dangerous Maid" Can't Come Fast Enough!

It's the Vogue of Vienna—Gorgeous —Intriguing

WITH a flirt of her skirt she can start a war; veiling wile in her smile, broken hearts restore. Her niche to bewitch and with laughter enrich the legions who love Madame Pompadour!

The Continent's crazy over the play. No wonder! And no one better to start the vogue of Madame Pompadour here than the dazzling star who is to do it.

JOSEPH M. SCHENCK presents

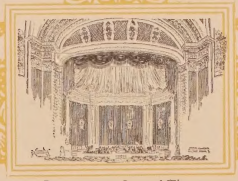
CONSTANCE TALMADGE

in sumptuous fashion in

Madame Pompadour

Adapted by John Emerson and Anita Loos

A FIRST NATIONAL PICTURE

DEPEND ON FIRST NATIONAL PICTURES FOR POPULAR APPEAL

Proscenium, Capitol Theatre St. Paul

THOMAS H. INCE

THAT this is Mr. Ince's strongest season is not just a forecast, but a fact. His four important productions for First National release are four definite events. Mr. Ince is making "Country Lanes and City Pavements" as his first personally-directed picture since "Civilization." He has secured "Anna Christie," the most discussed play of last season, by Eugene O'Neill whose stage sensations have made him America's foremost dramatist. "Her Reputation," marks a decisive score for Mae McAvoy, while Vaughan Kester's "The Just and the Unjust," expresses Ince-punch in drama to the *nth* degree. For all, the name Thomas H. Ince is the soundest guarantee.

FOUR INCE PRODUCTIONS FOR FIRST NATIONAL THIS SEASON

Coliseum Theatre, Seattle

THOMAS H. INCE

Himself Directs

COUNTRY LANES AND CITY PAVEMENTS

HE CHOSE this story from thousands for the first picture he has personally directed since "Civilization." He chose it because John Fleming Wilson, author of "The Man Who Came Back," filled it with the dramatic conflict of country simplicity and city splendor and created a score of opportunities for the Ince punch, the Ince thrill, when a tidal wave sweeps up on a city and a wandering wife, awakening to love, fights for her husband's rescue.

With Ince on his mettle as producer and director, with Madge Bellamy as star and a talented cast—

This is the pace-maker among the season's Profitable Pictures

Imagine How Ince Will Screen "Anna Christie"

REMEMBER the furore Eugene O'Neill's play aroused? Capacity houses everywhere, critics overshadowed by the public's praise—and gasp. That story of the outcast girl on the barge, her one chance of marriage blocked by the father whose faith in her was blind—that story screened will win ten thousand for every thousand who acclaimed it on the stage. Different, that's why; driving deep into strange humanity; revealing entertainment they'll rush the moment your theatre announces—

THOMAS H. INCE
presents

ANNA CHRISTIE

with a cast of stars

Adapted by Bradley King.
Directed by John Griffith Wray.

DEPEND ON FIRST NATIONAL FOR BIG-TIME ATTRACTIONS

Auditorium, Branford Theatre
Newark, N. J.

COLLEEN MOORE

RARELY has popular request played so absolute a part in a star's success. Piquant personality, charming wistfulness, a distinctive quality of screen artistry commanded for Colleen Moore complete honors in "The Lotus Eaters," "The Nth Commandment," "The Wallflower," and other important releases—and commanded, too, that popular enthusiasm by which stars develop. Exhibitorial discrimination will influence her. Books and plays of undoubted merit, directors of proved ability, supporting players chosen for talent rather than for name, will ensure productions worthy of Miss Moore's utmost, and designed from first to last as truly Big Time attractions.

THIS SEASON FINDS FIRST NATIONAL DOUBLY STRONG

Vestibule of Tivoli, San Francisco

The Anonymous Society Expose Novel Sensation

FLAMING YOUTH

Directed by Jack Dillon

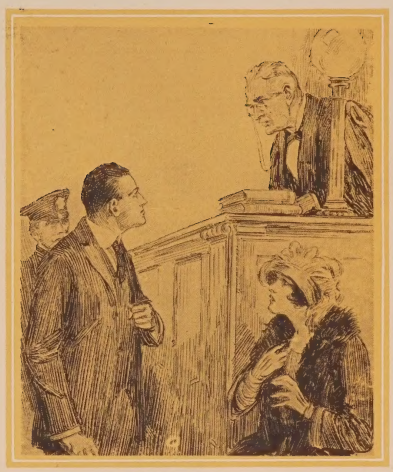
with

COLLEEN MOORE

HIDING behind the pen-name of Warner Fabian, one of the country's leading novelists is suspected of having based his hard-hitting expose of the smart set upon events and people with whom he is on intimate terms. The Philadelphia Ledger says: "The book is startling, but only because of the facts."

A mother and three daughters. The youngest, "Dee," is different. Promiscuous petting does not appeal to her. Colleen Moore is the ideal star for this drama, strong with the lure of popularity while still carrying the serious and sympathetic angles.

That old word-of-mouth advertising works for First National.



Did Ever Heart-Punch Hit So Hard?

A MURDER TRIAL. An innocent man accused—and sentenced to death by a judge who knows his own son is the real slayer. And drama, mounting higher, finds the son's wife bound to silence by fear; for she had been with the innocent man at the moment of the murder. There alone is enough for a striking picture; but it's only part of this one. Swift action, the Ince punch from a different angle, popular players all add to the big entertainment.

THOMAS H. INCE

presents

THE JUST AND THE UNJUST

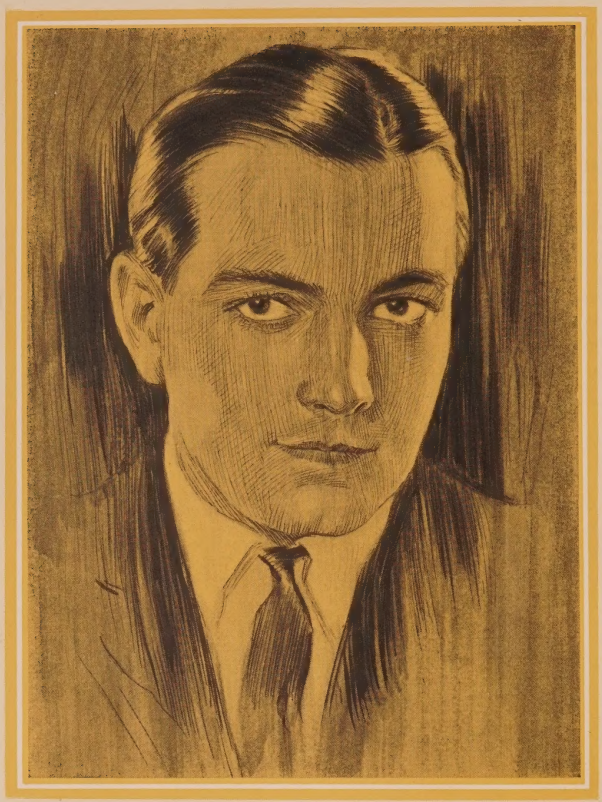
By Vaughan Kester
Directed by John Griffith Wray
Scenario by Bradley King

Distributed by

FIRST NATIONAL PICTURES

DEPEND ON FIRST NATIONAL FOR BOX-OFFICE VALUE

New Tivoli, Washington, D. C.



INSPIRATION PICTURES INC., Chas. H. Duell, Pres., presents

RICHARD BARTHELMESS

SELDOM does famous star seek famous screen company. Yet Chas. H. Duell has supported Mr. Barthelmess' name with that of authors, directors and players nationally acclaimed. Joseph Hergesheimer, Porter Emerson Browne, Edmund Goulding, Beulah Marie Dix and George V. Hobart have written his stories; Henry King and John S. Robertson have directed him; his casts have included Dorothy Gish, Dorothy Mackaill, Pauline Garon, Ernest Torrence, Mary Alden, Louise Huff, Mary Astor, Tyrone Power—stars in themselves. Sharing honors to give each the utmost in entertainment, has won Richard Barthelmess productions the enthusiastic support of the people who make winning weeks.

THREE OR FOUR BARTHELMESS-FIRST NATIONAL PICTURES THIS SEASON

New Grand Central, St. Louis

INSPIRATION PICTURES, Inc.
Chas. H. Duell, President, presents

Richard Barthelmess

In the Beulah Marie Dix romance

THE FIGHTING BLADE

A JOHN S. ROBERTSON PRODUCTION

IN THIS vista of the glamorous days when knights were bold—when love was ever in conflict with the barriers of caste and a man was as good as his sword, Barthelmess will have rare scope for the compelling dramatic action which is his forte.

John Robertson will direct it. Everett Shinn, art director of "The Bright Shawl," Dorothy Mackaill of "Mighty Lak' a Rose," an adequate cast and the usual lavish Inspiration Pictures, Inc., class of production.

There's no doubt about Inspiration—First National Success.

With a mask to keep her secret in a Spanish cabaret

A Woman's Reputation. How is it Lost?

ASK the reporter on a sensation-sheet—the man who landed the "big story" that broke Jacqueline Lanier's heart. Then follow her steps until they become the frenzied clicking of a dancer's heels, dancing in despair. The cry is for color, for surprise in scene as well as in drama, for life in highlights and half-tones. Answer with this—made as only Ince can do it.

THOMAS H. INCE

presents

HER REPUTATION

with

MAY McAVOY AND LLOYD HUGHES

From the novel, "The Devil's Own"
by Talbot Mundy and Bradley King.
Directed by John Griffith Wray.
Scenario by Bradley King.

Distributed by

FIRST NATIONAL PICTURES

DEPEND ON FIRST NATIONAL TO BUILD PERMANENT BUSINESS

Portico, Mark Strand
Albany, N. Y.

RICHARD WALTON TULLY

WATCH TULLY. From years of successful legitimate production and play creation, he has drawn the unerring sense of audience value now guiding him in making pictures which take courage to attempt. "Trilby," his most recent, leaves undoubted the practical versatility of the man. More than usual importance therefore attaches to his consent to film "The Bird of Paradise" as a First National Attraction. He wrote it; by long and profitable association with its stage career he can estimate its cinematographic possibilities. Unlimited they are. And under Tully's aegis "The Bird of Paradise" will double in popular appeal by screen transference. "Watch Tully" is the farsighted exhibitor's watchword.

FIRST NATIONAL PICTURES WIN PUBLIC FAITH BY KEEPING FAITH

Lobby of New Broadway Theatre
Columbia, S. C.

B. P. SCHULBERG presents

KATHERINE MACDONALD

DRAMATIC strength marks Miss MacDonald's final pictures for First National, "The Scarlet Lily" and "Chastity." Both rich in the beauty of the star, in colorful environment, both bearing characteristic quality of production, both nevertheless have individuality of portrayal. As a wife threatened by a scandal of pre-nuptial days in "The Scarlet Lily," and as a Broadway star letting the world think what it will in "Chastity," the American Beauty records the two best-liked performances of her repertoire. Each picture bears the distinctive features of Victor L. Schertzinger's direction.

THESE TWO PRODUCTIONS COMPLETE HER PROGRAM FOR
FIRST NATIONAL PICTURES

Facade of Imperial Theatre
Ottawa, Ont.

SOL LESSER presents

JACKIE COOGAN

in "CIRCUS DAYS" adapted from "TOBY TYLER"

WAIT! First National has the biggest of them all! This one is "Circus Days." Jackie Coogan and a circus, all in one picture. Jackie mixed up with elephants, clowns, freaks, horses, wild animals, all the glitter and glory of a five-ring show. For fifty years kids, their kids, their kids' kids, have been reading "Toby Tyler." At last it's screened, at last the exhibitor gets the money that the circus generally takes out of town. Boost it as Barnum would! Bigger by far than "Oliver Twist," "Daddy," or "Peck's Bad Boy."

FIRST NATIONAL HAS THE KID'S CROWNING PICTURE

Proscenium of Rex Theatre
Greeley, Colo.

INSPIRATION PICTURES INC., Chas. H. Duell, Pres., presents

HENRY KING

NATURALLY First National is proud of Henry King's association with several of the distinguished Barthelmess pictures of the past two years. Mr. King earned the recognition "Tol'able David" brought; recognition of an achievement which few men will parallel. Nor was it an isolated triumph. "Sonny" followed; "The Bond Boy" followed; "Fury" followed; honors followed. Sheer ability put him in ascendency and now maintains him there. For infusing every effort with his best, for directing that effort towards the screen's finer things, Mr. King carries the combined good-will of those who pay to show and those who pay to see.

DEPEND ON FIRST NATIONAL THIS SEASON

Facade of T and D Theatre
Oakland, Calif.

INSPIRATION PICTURES INC., Chas. H. Duell, Pres., presents

JOHN S. ROBERTSON

HE HAD a record to live up to. Time and again John S. Robertson had scored. There was a straight line of successes from "Dr. Jekyl and Mr. Hyde" to "Tess of the Storm Country" before Charles H. Duell engaged him to direct "The Bright Shawl," starring Richard Barthelmess. The color, romance and picturesque characters of Hergesheimer's book entailed a craftsman's task. Robertson fulfilled. And now, while a limit for "The Bright Shawl's" popularity has yet to be found, he is laying the foundation of another furor which his second production starring Mr. Barthelmess is bound to create. Robertson is out to make "The Fighting Blade" his master-picture.

DEPEND UPON FIRST NATIONAL LEADERSHIP

Tivoli Theatre, Chicago

M. C. LEVEE presents

MAURICE TOURNEUR

ROMANTICIST describes him. To him adventure lies not just around the corner, but out in weird places, sometimes in magic centuries gone by. He filmed the hidden valley of the Doones; Sargasso's weed-wastes for "The Isle of Lost Ships;" bizarre bewitching Bagdad for "The Brass Bottle." The screen calls for novelty. From an imagination as fertile as Jules Verne's, Tourneur responds. This field is his. No one else possesses the requirements of competition, no one else can so weave fantastic wonders to rival the Arabian Nights. He plays magician for every box-office in the country. His pictures for First National conjure crowds.

FIRST NATIONAL PICTURES PLAY THE BIG TIME

Entrance, Saxe's Strand
Milwaukee

LAURENCE TRIMBLE AND JANE MURFIN present

STRONGHEART

THIS CANINE STAR was first a novelty; he is now unmistakably a permanent favorite. "The Silent Call" came suddenly, surprisingly. Something new had been found for the screen. But what about the next? That would tell. "Brawn of the North" did—by establishing Strongheart as the dog that struck a human chord: inherent love of romance and daring, of wilderness trails and dog-devotion. That national trait throngs thousands of theatres where "Brawn of the North" and "The Silent Call" are proving his pulling-power. Standing behind the dog, governors of his success, are Laurence Trimble, who directs, and Jane Murfin who shapes the stories with S.R.O. intuition.

FIRST NATIONAL PICTURES MAINTAIN FIRST NATIONAL'S SUPREMACY

Rex Theatre, Vancouver, B. C.